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Welcome to our season finale!

Dear Friends,

I cannot believe that these are the closing concerts of my first season as Artistic Director of the Handel and Haydn Society. There can be no better finale than one devoted to the undisputed genius of the Baroque, perhaps of all genres, Johann Sebastian Bach. This weekend is filled with excellent music and extraordinary events as well as a fond farewell to a great musician and a true friend of the Society. After nearly 25 years, Daniel Stepner concludes his tenure as concertmaster with these performances. Dan's knowledge of period instruments and his infectious enthusiasm for music serve as a model for those interested in the period movement. I'm so pleased that this programme features Dan as well as other Handel and Haydn musicians as soloists, a tradition we will continue next season.

Our 2010-2011 Season was announced recently and I would be delighted if you would join me for what can only be described as a rich tapestry of Baroque and Classical repertoire. I hope you feel as much enjoyment and anticipation in imagining the sounds of next season as I have. The highlights include the returns of fortepianist Robert Levin and conductors Richard Egarr and Bernard Labadie, with works by Haydn, Beethoven, Mozart, Bach, and Handel. I'm also thrilled to introduce an all-choral programme which features the gloriously powerful sacred music of the Renaissance composer Victoria. (See 2010-2011 Season, page 26.)

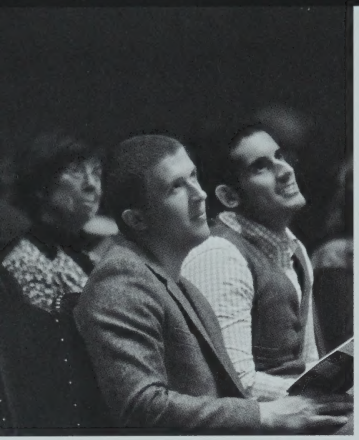
Patrons like you help make each season possible. Your support directly assists the Society's artistic and educational initiatives. During this concert there are three ways you can show your appreciation: purchase a Luxury Raffle ticket — an opportunity that ends this weekend as the drawing is Sunday during intermission (see page 2) — participate in the 2010 Board Challenge, where your tax-deductible gift will have double the impact now through June (see page 4), and subscribe to next season.

Thank you all for the kind reception this season. I look forward to seeing you next year and for many years to come.

All best,

Harry

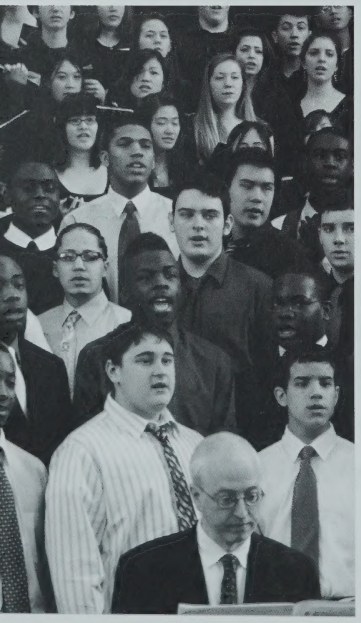
Harry Christophers
Artistic Director



Strengthening *the* Society *for the* Bicentennial

Help us meet our 2010 Board Challenge by June 30

As the Handel and Haydn Society's Bicentennial quickly approaches and as we celebrate Artistic Director Harry Christophers' first season, leaders from Handel and Haydn's Board have launched a matching challenge grant.



Any gift made between now and June 30, 2010 will be matched one for one by these Board members, up to $75,000. Please help us meet this goal with a tax-deductible contribution to the Society today.

You may make a gift online at www.handelandhaydn.org/give, on the program book insert, or by calling 617 262 1815.

Thank you for joining with us in building a strong foundation for our audiences, musicians, and the children in our education programs.

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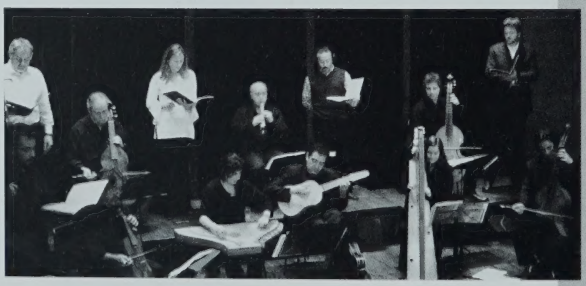

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Handel and Haydn is widely known through its local subscription concerts, tours, concert broadcasts on National Public Radio, and recordings. The Society's *Lamentations and Praises* won a 2002 Grammy Award, and its two most recent CDs, *All is Bright* and *Peace*, appeared simultaneously in the top ten on *Billboard Magazine*'s classical music chart.

Since 1985, the Society's award-winning Karen S. and George D. Levy Educational Outreach Program has fostered the knowledge and performance of classical music among young people in underserved schools and communities throughout eastern Massachusetts. This school year alone, the program will bring music education and vocal training to more than 10,000 students in the Greater Boston area. Learn more about the Karen S. and George D. Levy Educational Outreach Program on page 31.

Leadership

Harry Christophers
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Harry Christophers, Artistic Director

Harry Christophers has conducted the Handel and Haydn Society each season since his first appearance in September 2006, when he led a sold-out performance in the Esterházy Palace at the Haydn Festival in Eisenstadt, Austria. Held in the same location where Haydn lived and worked for nearly 40 years, this Austrian appearance marked the Society's first in Europe. Handel and Haydn's 2009-2010 Season marks Christophers' first as Artistic Director.

Christophers is known internationally as founder and conductor of the United Kingdom-based choir and period instrument ensemble The Sixteen, and as guest conductor for major symphony orchestras and opera companies. He has directed The Sixteen throughout Europe, America, and the Far East, gaining a distinguished reputation for his work in Renaissance, Baroque, and 20th century music. He has recorded some 90 titles for which he has won numerous awards, including a *Grand Prix du Disque* for Handel *Messiah*, numerous *Preise der deutschen Schallplattenkritik* (German Record Critics Awards), the coveted Gramophone Award for Early Music, and the prestigious Classical Brit Award (2005) for his disc entitled *Renaissance*. His CD *IKON* was nominated for a 2007 Grammy. In 2000, he instituted the "Choral Pilgrimage," a tour of British cathedrals from York to Canterbury. The 2009 Choral Pilgrimage celebrated the anniversaries of Purcell and Handel and the 50th birthday of the Scottish composer James MacMillan.

In addition to his Handel and Haydn Society and The Sixteen commitments, Christophers is a Principal Guest Conductor of the Granada Symphony Orchestra and also a regular guest conductor with the Academy of St. Martin in the Fields and the Orquestra de la Comunidad de Madrid. Within the last few years, he has conducted the Hallé, the London Symphony Orchestra, and the San Francisco Symphony.

Christophers recently received one of classical music's highest accolades, the 2009 Classic FM Gramophone Awards Artist of the Year Award; The Sixteen won the Baroque Vocal Award for Handel *Coronation Anthems*, a CD that also received a 2010 Grammy Award nomination.

Program | 2009-2010 Season

Harry Christophers, Artistic Director

Friday, April 30, 8pm
Sunday, May 2, 3pm
Symphony Hall

Harry Christophers, conductor

Motet no. 1, "Singet dem Herrn ein neues Lied," BWV 225 — Johann Sebastian Bach (1685-1750)

Brandenburg Concerto no. 5, BWV 1050 — Bach

Allegro
Affettuoso
Allegro

Christopher Krueger, flute
Daniel Stepner, violin
John Finney, harpsichord

Cantata no. 50 "Nun ist das Heil und die Kraft" — Bach

INTERMISSION

Motet no.2, "Der Geist hilft unser Schwachheit auf," BWV 226 — Bach

Concerto in D Minor for Two Violins, BWV 1043

Vivace
Largo; ma non tanto
Allegro

Daniel Stepner, violin
Linda Quan, violin

Cantata no. 29, "Wir danken dir, Gott, wir danken dir" — Bach

Lydia Brotherton, soprano
Thea Lobo, alto
Ryan Turner, tenor
Bradford Gleim, bass

John Finney, organ obbligato

Bach Portrait Sponsors

This program is generously underwritten by Fay Chandler.

The artists' appearances are made by possible by the generous support of the following individuals:

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Jean & Ron Woodward, sponsors of the Handel and Haydn Society Orchestra

The chorus' appearance is lovingly dedicated to the memory of Elizabeth B. Estabrook.

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The program runs for approximately 2 hours, including intermission.

The audience is respectfully asked to turn off all cell phones and audible devices during the performance.

Handel and Haydn Society is funded in part by the Massachusetts Cultural Council, a state agency, and the National Endowment for the Arts.

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Conductor's Notes

Soli Deo Gratia ("to the glory of God alone") — these are the words Bach penned at the end of each of his cantatas. His overriding vision was to serve God through his music, be it vocal or instrumental, and his legacy is a catalogue of such richness and inventiveness that there can be no other composer who can lay claim to his eternal genius.

Bach challenges all of us, performers and audience alike, and this programme gives me the opportunity to display the great wealth of talent and experience which emanates from the Handel and Haydn Society. Everything we celebrate today comes from within. You will experience the vocal energy and ebullience of *Singet dem Herrn* from the choir with a small but varied continuo team of cello, gamba, violone, and chamber organ to the sound of another of Bach's double choir motets *Der Geist hilft* but heard here in the version where he adds an extra sonority to the choral sound by doubling each choir with strings and wind respectively. We will also enjoy the stylish solo singing our Chorus can fulfill — the exciting voices of Lydia Brotherton, Thea Lobo, and Bradford Gleam alongside Ryan Turner, whom I would like to take this opportunity of congratulating on his new appointment as Artistic Director of Emmanuel Music.

But most important of all, this programme gives us the opportunity as performers to pay tribute to Dan Stepner, who is retiring as concertmaster after twenty-four years of his pioneering vision and expertise.

You, the listener, can sit back and enjoy his interpretation of Bach, which is so dear to his heart, and you have the opportunity to do that in each half. Firstly, hear the effervescence of the fifth Brandenburg concerto, with Dan relishing a musical dialogue with Chris Krueger (flute) and John Finney (harpsichord), who has quite frankly one of the craziest keyboard parts to play in history. Then in the second half, Dan, with Linda Quan, will both delight us in the nobility and elegance of the D Minor Concerto for two violins.

Bach has the ability to constantly lift our spirits. He is the master of so many varied techniques — always looking forward even when he is looking back. There's no better way to close a season and an era.

—Harry Christophers

Program Notes

Johann Sebastian Bach (1685-1750): Master of Musical Expression

The city of Leipzig and the princely court at Cöthen provide the backdrop for the music on today's program. Leipzig was an important and thriving city. It was a center for publishing and its trade fairs brought visitors to the city regularly. The university and the church schools held reputations for academic excellence. Fine keyboard instruments were made by well-known families and the city was a center for both secular and sacred music.

Bach's motets and many of his cantatas were written when he was employed in Leipzig beginning in 1723. His duties there were two-fold. He was Kantor for the Thomasschule; his primary responsibilities included teaching music, and directing the choirs at St. Thomas Church and St. Nicolas Church on alternating Sundays. As *director musices* (director of music) Bach was also responsible for overseeing church music in the city and providing music for any civic celebrations such as the election of the town council.

There are only six motets known to have been composed by Bach. When he needed a motet for a Sunday morning or afternoon service, he relied on a collection of Latin motets that were commonly sung in Leipzig and could be learned and memorized easily. Why Bach wrote specific motets is not always certain; this is the case with *Singet dem Herrn*, BWV 225 (1726-27). Scored for double chorus, this motet contains three sections and uses texts from Psalms 103 and 150. In this intricate and complex work, Bach carefully draws our attention to important words in the text. For example, Bach emphasizes the first word, "singet" (sing) by simultaneously using a pedal tone, text repetition, and embellished melodies in imitation to proclaim this word in an infectiously upbeat setting that carries through the rest of the work. Interestingly, Mozart heard this motet when he visited Leipzig in 1789.

Der Geist hilft unser Schwachheit auf, BWV 226 was written for the October 20, 1729 funeral service of J. H. Ernesti, Rector of the Thomasschule. It is scored for double chorus, strings, and winds. The strings double choir 1 and three oboes, including a seldom used alto oboe, plus bassoon accompany choir 2. Almost every time the word "Geist" (Holy Spirit) appears, Bach sets it to a long melodic flourish in sixteenth notes, not only emphasizing this word, but also depicting the ephemeral nature of human beings. This motet concludes with a strophe from a chorale by Martin Luther for both choruses. Though few in number, the motets are exquisitely crafted compositions; it is clear that Bach brought all his creative forces to bear on these sophisticated sacred works.

Bicentennial Beat: Bach

The Society has had a connection to Bach dating from its very beginnings in 1815; here are just a few of the highlights over the years:

St. Matthew Passion

1871: American premiere of selections from *St. Matthew Passion* was given by the Society.

1934: First complete performance of *St. Matthew Passion* by the Society.

1979: Performance of *St. Matthew Passion* was broadcast live on National Public Radio. This was the first transmission ever made over NPR in stereo.

Mass in B Minor

1887: First performance of selections from the Mass given by the Society.

1977: First complete performance of the Mass given by the Society.

Handel and Haydn Society has given 10 performances of the complete Mass, the most recent being October 2002 with Grant Llewellyn.

Christmas Oratorio

1877: First performance of Christmas Oratorio (Parts I & II) given by the Society.

The Society has performed the complete Christmas Oratorio (Parts I-VI) twice – once in 1974 with Thomas Dunn and again in 1997 with John Finney.

Last performance of the Christmas Oratorio (Parts I, II, & III) was in December 2007 with Grant Llewellyn.

Bach's position before Leipzig was also impressive. In August 1717, Bach accepted the offer to become *Kapellmeister* at the court of Prince Leopold in Cöthen. At that time, Bach was employed by the Duke of Weimar who refused to release the composer from his service, ultimately having Bach arrested and jailed from November 6 – December 2, 1717. After his release, Bach took up his new position in Cöthen. Prince Leopold was an accomplished musician who employed an orchestra of eighteen well-trained players. Bach wrote chamber music for this ensemble, including the fashionable concerto. However, some of the best-known works associated with this period, the Brandenburg Concertos, probably originated with earlier compositions. Bach dedicated these six concertos to the Margrave of Brandenburg in 1721. As a whole the six Brandenburg Concertos are a study of instrument combinations and virtuoso instrumental writing. The fifth Concerto features the flute, violin, and harpsichord as the soloists playing in imitation in all three movements. Including the harpsichord as a soloist is unusual; this instrument generally

Above: St. Nicolas Church in Leipzig, where Bach directed the choir and composed many of his sacred works.

accompanies in any ensemble. In this concerto, the harpsichord has two roles: accompaniment for the tutti sections and dazzling passages in the solo sections. However, its primary role as virtuoso soloist is made abundantly clear towards the end of the first movement, when Bach writes a breathtaking harpsichord cadenza that literally silences not only the orchestra, but the other soloists as well.

The Concerto in D Minor for Two Violins, BWV 1043 was composed while Bach was in Cöthen. It was most likely written for Berlin violinists, Martin Friedrich Marcus and Joseph Spiess; Spiess was hired by Prince Leopold in 1714. The concerto follows the three-movement (fast-slow-fast) design codified by Antonio Vivaldi. Imitation features prominently throughout this concerto as does the technical difficulty of the solo parts. This becomes particularly poignant in the second movement as the longer note values of one solo line are embellished and drawn forward by the faster motion of the other solo line. In the third movement, the close interval of imitation and the off-beat accents of the orchestral accompaniment propel the music forward. Performance scores for this concerto have been found among the works performed at the *Collegium Musicum* (university) concerts in Leipzig in the 1730s.

In Leipzig, the cantata was the favored composition for sacred and secular occasions. Bach provided a new cantata for each Sunday and special feast days of the liturgical year. This amounted to some sixty cantatas per year. In his first years at Leipzig, Bach wrote new cantatas for each service, a daunting challenge for any composer. Even more astounding is the quality of each cantata which explores musical expression in a unique way. Both cantatas on today's program were sung in church, even though Cantata no. 29 was written for a civic celebration.

One of five cantatas written for St. Michael's Day, Cantata no. 50 may have been performed on September 29, 1723. Cantata 50 is scored for double chorus and a festive orchestra of three trumpets, three oboes, strings, and timpani. It consists of a single movement with no orchestral introduction. A strong, foundational line in the basses of the first chorus begins the movement. From their line the cantata grows as vocal and instrumental parts are added until the two choirs alternate in a call-and-response fashion.

Cantata no. 29 was first performed on August 27, 1731 in honor of the council election at Leipzig. The intricate obbligato organ part of the sinfonia, like the harpsichord part in the fifth Brandenburg, combines the abilities of Bach as a virtuoso instrumentalist and master composer. Adapted from the first movement of his Partita no. 3 for unaccompanied violin, this organ part was performed by Bach in 1749 to commemorate another town council

The Age of Bach

1685	J.S. Bach born on March 21
	Handel born on February 23
1688	Shipping insurance is bought and sold at Edward Lloyd's coffee house in London
1690	John Locke's *Essay Concerning Human Understanding* asserts that knowledge is acquired through the senses
1692	Salem Witch Trials
1698	Bartolomeo Cristofori begins work on a harpsichord that can be played "piano e forte"
1703	Bach becomes organist at Arnstadt
1704	*Boston News-letter*, the first successful newspaper in America
1705	Bach travels to Lübeck to meet Dietrich Buxtehude
1706	Benjamin Franklin born in Boston
1707	Bach becomes organist at Mühlhausen
1708	Bach is appointed organist and chamber musician for the Duke of Weimar
1717	Bach is appointed Kapellmeister at Cöthen
1719	*Robinson Crusoe* by Daniel Defoe
1723	Bach named cantor of the St. Thomas School and Director of Music in Leipzig
1724	German philosopher Immanuel Kant is born
1726	*Gulliver's Travels* by Jonathan Swift
1745	Bach's first grandchild is born on December 10
1747	Bach visits the court of Frederick the Great of Prussia; composes *The Musical Offering*, BWV 1079 as a result of this visit
1747	Bach joins the Society of Musical Sciences in Leipzig; composes the *Canonic Variations*, BWV 769 for the occasion
1750	Bach dies on July 28
1751	*The Art of Fugue*, BWV 1080 is published. Bach died before completing this monument of fugal composition.

What does BWV mean?

Bach's works are often identified by title and BWV number. BWV stands for *Bach-Werke-Verzeichnis*, a catalogue compiled by Wolfgang Schmieder and published in 1950. Schmieder did not attempt to list Bach's works chronologically; therefore, the motet *Singet dem Herrn* (1726-27) has the designation BWV 225 while the cantata *Wir danken dir, Gott* (1731) is listed as BWV 29.

The Science of Music

Music was the object of scientific inquiry in the eighteenth century. In 1722, Jean-Philippe Rameau (1683-1764) published his *Traité de l'harmonie réduite à ses principles naturels* (*Treatise on Harmony Reduced to Its Natural Principles*). In this groundbreaking work, Rameau explained that the music of his day ("modern music") was based on chords derived from a single pitch (the fundamental) and then showed how these chords functioned or related to one another. These principles of harmony remain the foundation of music theory instruction today.

A more difficult topic to observe and quantify was the relationship between music and human emotions. Known as the Doctrine of Affections, this concept was explained by Johann Mattheson (1681-1764) in his *Der volkommene Capellmeister* (*The Complete Music Master, 1739*). Based on René Descartes' studies, Mattheson listed more than twenty emotions and how each could be represented in a musical composition.

election. Bach had been so seriously ill just before this celebration that arrangements had been made to name his successor. His choice of cantata may have been a clear indication that these arrangements were premature.

Just as the first movement is an arrangement of an earlier instrumental composition, Bach will return to music of the second movement of this cantata for the Gratias section of the Gloria of his B Minor Mass. The celebratory text taken from Psalm 72 is heralded with the opening sinfonia. Throughout this work, Bach skillfully sets this text of thanks and prayer both subtly and boldly, challenging the singers and instrumentalists technically and stylistically.

When Bach signed each completed cantata with *Soli Deo Gratia*, he was acknowledging that his commensurate skill in counterpoint, formal design, text expression, and instrumentation was part of a greater whole. It is that sense of the whole that pervades Bach's compositions, whether sacred or secular, instrumental or vocal. As in all of his works, each piece on today's program displays Bach's unprecedented powers of musical expression dedicated to the "glory of God alone."

Program notes prepared by
Teresa M. Neff, Ph.D.
2009-2010 Historically Informed Performance Fellow

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Honoring Daniel Stepner

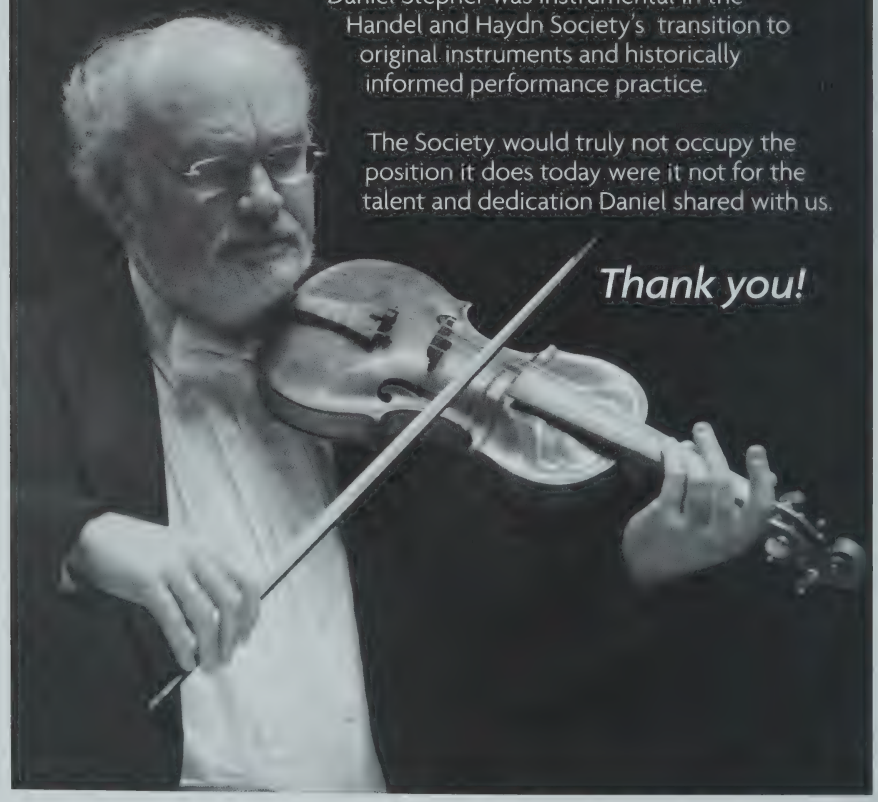
Celebrating 24 Years with the Society

Concertmaster Daniel Stepner will retire at the end of this season from the Handel and Haydn Society.

The Handel and Haydn Society is extremely grateful to Daniel Stepner for the leadership he provided in his role as concertmaster over the past quarter century.

Daniel Stepner was instrumental in the Handel and Haydn Society's transition to original instruments and historically informed performance practice.

The Society would truly not occupy the position it does today were it not for the talent and dedication Daniel shared with us.



Thank you!

Handel and Haydn Society Orchestra

VIOLIN I

Daniel Stepner *
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Guiomar Turgeon

Clayton Hoener

Katherine Winterstein

Abigail Karr

Jane Starkman

VIOLIN II

Linda Quan †
Dr. Lee Bradley III Chair

Julie Leven

Susanna Ogata

Danielle Maddon

Mina Lavcheva

VIOLA

David Miller †
Chair funded in memory of Estah & Robert Yens

Laura Jeppesen

Jenny Stirling

Barbara Wright

VIOLA DA GAMBA

Laura Jeppesen

CELLO

Reinmar Seidler †
Candace & William Achtmeyer Chair

Sarah Freiberg

Guy Fishman

BASS

Anne Trout
Amelia Peabody Chair

FLUTE

Christopher Krueger

OBOE

Stephen Hammer †
Chair funded in part by Dr. Michael Fisher Sandler

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BASSOON

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Bruce Hall †
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Paul Perfetti

TIMPANI

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* concertmaster
† principal

Handel and Haydn Society Chorus

SOPRANO

Lydia Brotherton

Susan Consoli

Jessica Cooper

Cassandra Extavour

Shannon Larkin

Jill Malin

Teresa Wakim

Brenna Wells

ALTO

Katharine Emory

Mary Gerbi

Catherine Hedberg

Margaret E. Lias

Thea Lobo

Susan Trout

TENOR

Thomas Gregg

Randy McGee

David McSweeney

Stefan Reed

Mark Sprinkle

Ryan Turner

BASS

Jonathan Barnhart

Thomas Dawkins

Bradford Gleim

Paul Guttry

John Proft

Donald Wilkinson

The Handel and Haydn Society Chorus is funded in part by a generous gift from the Wintersauce Foundation.

Program Texts

Motet no. 1, "Singet dem Herrn ein neues Lied," BWV 225

text: Psalms 149, 1-3; 150, 2-6
additional text by Johann Gramann (1487–1541)

I.

Singet dem Herrn ein neues Lied,
die Gemeine der Heiligen sollen ihn loben.
Israel freue sich des, der ihn gemacht hat.
Die Kinder Zion sei'n fröhlich über ihrem Könige,
sie sollen loben seinen Namen im Reihen;
mit Pauken und mit Harfen
sollen sie ihm spielen.

Sing unto the Lord a new song,
and His praise in the congregation of saints.
Let Israel rejoice in Him that made him.
Let the children of Zion be joyful in their King,
let them praise His name in the dance;
let them sing His praises unto Him
with timbrel and harp.
(Psalm 149, 1–3)

II.

CHORALE (Choir II)

Wie sich ein Vater erbarmet
über seine junge Kinderlein,
so tut der Herr uns allen,
so wir ihn kindlich fürchten rein.
Er kennt das arm Gemächte,
Gott weiß, wir sind nur Staub,
gleichwie das Gras vom Rechen,
ein Blum und fallend Laub!
Der Wind nur drüber wehet,
so ist es nicht mehr da.
Also der Mensch vergehet,
sein End, das ist ihm nah.

As a father takes pity
on his little children,
so does the Lord upon us all,
if we fear Him in childlike purity.
He knows the creature's frailty,
God knows we are but dust,
so as the grass upon the rake,
a flower and a falling leaf!
If the wind but blow upon it,
it is no longer there.
Thus does man expire,
for him the end is near.

ARIA (Choir I)

Gott, nimm dich ferner unser an,
denn ohne dich ist nichts getan
mit allen unsern Sachen;
drum sei du unser Schirm und Licht,
und trügt uns unsre Hoffnung nicht,
so wirst du's ferner machen.
Wohl dem, der sich nur steif und fest
auf dich und deine Huld verläßt.

Lord, look after us henceforth,
for without Thee nothing is achieved
in all our doings;
so be then our shield and light,
and should our hope not carry us,
Thou shalt henceforth bear us.
Fortunate is he that firm and fast
relies on naught but Thee and Thy benevolence.

III.
Lobet den Herrn in seinen Taten,
lobet ihn in seiner großen
Herrlichkeit!

Alles, was Odem hat, lobe
den Herrn.
Halleluja!

Praise ye the Lord for His mighty acts,
praise Him according to His excellent
greatness!

Let everything that hath breath praise
the Lord.
Hallelujah!
(Psalms 150, 2 and 6)

Cantata no. 50, "Nun ist das Heil und die Kraft"
text: Revelation 12:10

Nun ist das Heil und die Kraft und das
Reich und die Macht unsers Gottes
seines Christus worden,
weil der verworfen ist,
der sie verklagete Tag und Nacht vor
Gott.

Now is come salvation and strength and
the Kingdom of our God
and the power of his Christ,
for he is cast down,
Who accused [our brethren] before our
God day and night.

Motet no. 2, "Der Geist hilft unser Schwachheit auf," BWV 226
text: Romans 8:26-27;
additional text by Martin Luther (1483–1546)

Der Geist hilft unser Schwachheit auf,
denn wir wissen nicht,
was wir beten sollen, wie sichs gebühret;
sondern der Geist selbst vertritt uns
aufs beste
mit unaussprechlichem Seufzen.
Der aber die Herzen forschet,
der weiß, was des Geistes Sinn sei;
denn er vertritt die
Heiligen
nach dem, das Gott gefället.

The spirit helpeth our infirmities
for we know not,
what we should pray for, as we ought;
But the spirit itself maketh intercession
for us
with groanings that cannot be uttered.
And He that searcheth the hearts,
knoweth what is the mind of the spirit,
because He maketh intercession for the
saints
according to the will of God.
(Romans 8: 26–27)

Please turn page quietly.

CHORALE

Du heilige Brunst, süßer Trost,
nun hilf uns, fröhlich und getrost
in deinem Dienst beständig bleiben,
die Trübsal uns nicht abtreiben.
O Herr, durch dein Kraft uns bereit
und stärk des Fleisches Blödigkeit,
daß wir hie ritterlich ringen,
durch Tod und Leben zu dir
dringen.
Halleluja.

Thou sacred ardor, consolation sweet,
help us now, cheerfully, with confidence
ever to remain in thy service,
affliction shall not drive us off.
O Lord, by Thy strength prepare us
and strengthen the dullness of the flesh,
that we here might gallantly strive,
through death and life press on toward
Thee.
Hallelujah.

Cantata no. 29, "Wir danken dir, Gott, wir danken dir"

text: Psalm 75: 1
additional text by Johann Gramann (Mvt. 8); Anon (Mvts. 3–7)

CHORUS

Wir danken dir, Gott, wir danken dir,
und verkündigen deine Wunder.

Unto Thee, O God, do we give thanks,
and Thy wondrous works declare.
(Psalm 75:1)

ARIA

Halleluja, Stärk und Macht
sei des Allerhöchsten Namen!
Zion ist noch seine Stadt,
da er seine Wohnung hat,
da er noch bei unserm Samen
an der Väter Bund gedacht.

Hallelujah, let strength and might
be the name of the All-Highest!
Zion is His city still,
where He hath His dwelling,
since for our seed He hath still
thought of our fathers' covenant.

RECITATIVE

Gottlob! es geht uns wohl!
Gott ist noch unsre Zuversicht,
sein Schutz, sein Trost und Licht
beschirmt die Stadt und die Paläste,
sein Flügel hält die Mauern feste.
Er läßt uns allerorten segnen,
der Treue, die den
Frieden küßt,
muß für und für Gerechtigkeit begegnen.
Wo ist ein solches Volk wie wir,
dem Gott so nah und gnädig ist!

Thanks be to God! We thrive!
God is still our trust,
His shield, His consolation and His light
protect the city and the palaces,
His pinion keeps the ramparts fast.
He blesses us in every way,
the faithfulness which onto peace
bestows its kiss,
must for evermore be met by justice.
Where is a people such as we,
to whom God is so near and merciful!

ARIA

Gedenk an uns mit deiner Liebe,
schleuß uns in dein Erbarmen ein!
Segne die, so uns regieren,
die uns leiten, schützen, führen,
segne, die gehorsam sein!

Think of us with Thy love,
Gather us up into Thy compassion!
Bless them that govern us,
who lead us, protect and guide us,
bless them that are obedient!

RECITATIVE AND CHORUS

Vergiß es ferner nicht, mit deiner Hand
uns Gutes zu erweisen;
so soll dich unsre Stadt und unser Land,
das deiner Ehre voll,
mit Opfern und mit Danken preisen,
und alles Volk soll sagen: Amen!

Forget not henceforth with Thine hand
to bring us goodly things;
then shall our city and our land,
be filled with Thine honor,
praise Thee with offerings and gratitude,
and all the people say: Amen!

ARIA

Halleluja, Stärk und Macht
sei des Allerhöchsten Namen!

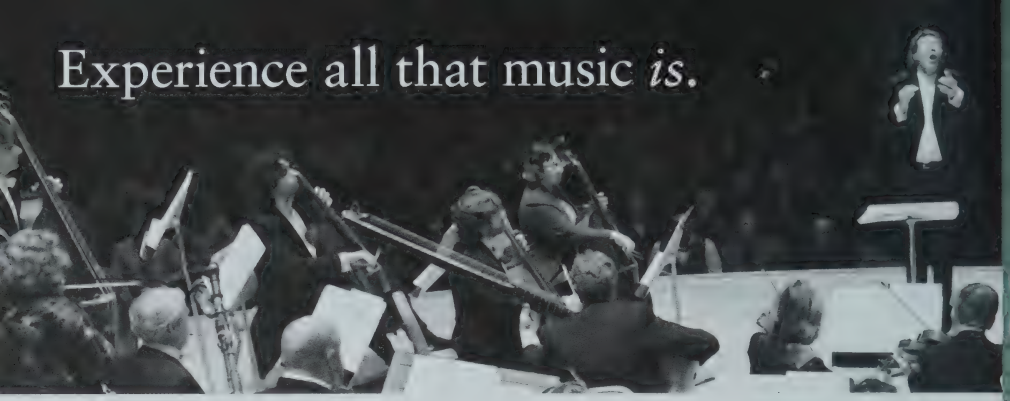
Hallelujah, let strength and might
be the name of the All-Highest!

CHORALE

Sei Lob und Preis mit Ehren
Gott Vater, Sohn, Heiligem
Geist!
Der woll' in uns vermehren,
was er uns aus Gnaden verheißt,
daß wir ihm fest vertrauen,
gänzlich verlassn auf ihn,
von Herzen auf ihn bauen,
daß uns'r Herz, Mut und Sinn
ihm tröstlich soll'n anhangen;
drauf singen wir zur Stund':
Amen! Wir werden's erlangen,
glaub'n wir aus Herzens Grund.

Let there be praise and glory with honor
to God, the Father the Son and the Holy
Ghost!
That He increase in us,
what in His grace He did promise us,
that we should trust in Him securely,
rely on Him in every way,
build on Him wholeheartedly,
That our heart, fortitude and sense
to Him be comfortingly devoted;
so let us sing this very hour:
Amen! We shall prevail,
if we believe deep within our hearts.

Biblical texts taken from the King James Bible
Poetic texts translated by Philipp Naegele



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Mozart: A Musical Journey

Fri, Oct 1 at 8pm & Sun, Oct 3 at 3pm
Symphony Hall
Harry Christophers, conductor

Take a trip through Mozart's startling musical life, from the precocious teenager who penned the opera *Mitridate* to the seasoned talent who wrote the popular *Eine kleine Nachtmusik* and the triumphant Symphony no. 38 (*Prague*).

Beethoven by Levin, Haydn by Labadie

Fri, Oct 29 at 8pm & Sun, Oct 31 at 3pm
Symphony Hall
Bernard Labadie, conductor

Haydn's wit sparkles in his symphonies *The Hen* and *Surprise* through Labadie's brilliant interpretation. Levin brings his trademark improvisational charm to Beethoven's fourth piano concerto in a back-and-forth dialogue between piano and orchestra.

Handel's *Messiah*

Fri, Dec 3 at 7.30pm,
Sat, Dec 4 at 3pm, Sun, Dec 5 at 3pm
Symphony Hall
Harry Christophers, conductor

A holiday tradition for 157 years! Celebrate with the return of compelling soloist Catherine Wyn-Rogers, and the debuts of young stars Sophie Bevan, Allan Clayton, and Sumner Thompson.

A Bach Christmas

Thu, Dec 16 at 8pm & Sun, Dec 19 at 3pm
Jordan Hall
John Finney, conductor

Hear Bach's Cantata no. 140 (*Sleepers Awake!*) with its famous uplifting chorale — a Society premiere! Bach's Christmas Cantata, no. 122 (*Das neugebor'ne Kindelein*) and Schein's glorious chorus of angels and shepherds help to create a holiday program of joyous sounds.

Bach's Brandenburgs 3 & 4

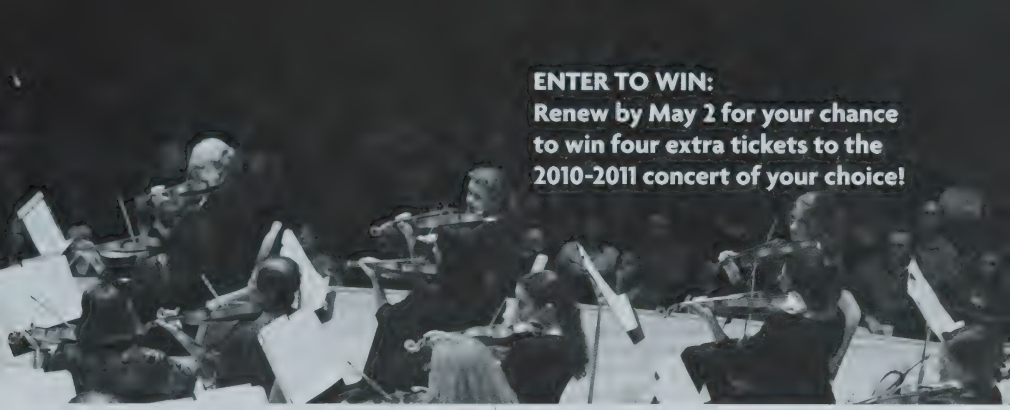
Fri, Jan 21 at 8pm & Sun, Jan 23 at 3pm
Jordan Hall & Sanders Theatre

The Brandenburg Concertos are regarded by many as the finest compositions of the Baroque era. Hear the rhythmic energy of no. 3 and the sheer elegance of no. 4 as well as Telemann's Viola Concerto performed by the Society's own David Miller.

Handel's *Israel in Egypt*

Fri, Feb 18 at 8pm & Sun, Feb 20 at 3pm
Symphony Hall
Harry Christophers, conductor

Experience the incredible drama of Handel's oratorio bursting with dynamic choruses. This tour de force vividly depicts the imaginative telling of "Exodus," the ten plagues that fall on Egypt, followed by "Moses' Song," sounds of celebration, deliverance and freedom.



ENTER TO WIN:
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Beethoven's Fifth

Fri, Mar 18 at 8pm & Sun, Mar 20 at 3pm
Symphony Hall
Richard Egarr, conductor and fortepiano

Witness classical music's most famous symphony like never before — the way Beethoven intended. Richard Egarr leads this emotionally-charged work of clever rhapsody. Egarr also takes a turn at the fortepiano for Haydn's lively Concerto no. 11, and conducts Haydn's Symphony no. 101, *The Clock*.

Harry's Vocal Voyage

Fri, Apr 1 at 8pm,
Sat, Apr 2 at 8pm, Sun, Apr 3 at 3pm
Saint Cecilia Church in Back Bay &
The Memorial Church at Harvard University
Harry Christophers, conductor

Prepare to encounter moments of exquisite tenderness as Harry Christophers takes you on a voyage of breathtaking vocal works, including music by one of the most significant Renaissance composers, Victoria.

Mozart's *Requiem*

Fri, Apr 29 at 8pm & Sun, May 1 at 3pm
Symphony Hall
Harry Christophers, conductor

Mozart's final moments are reflected through this masterpiece of drama, intensity, and depth. Handel's *Dixit Dominus*, with its Baroque effervescence, could not be more different. This unique musical pairing touches all emotions, creating an unforgettable close to the season.

MORE CHOICES, BETTER VALUE

This season we are introducing new packages and savings that make subscribing to Handel and Haydn the best way to experience the joy of live performance while benefitting from subscriber perks. While nine and six concert subscriptions still offer the best value and highest level of benefits, now you can also choose smaller, more convenient options.

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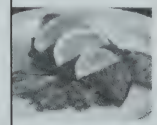
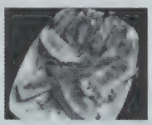

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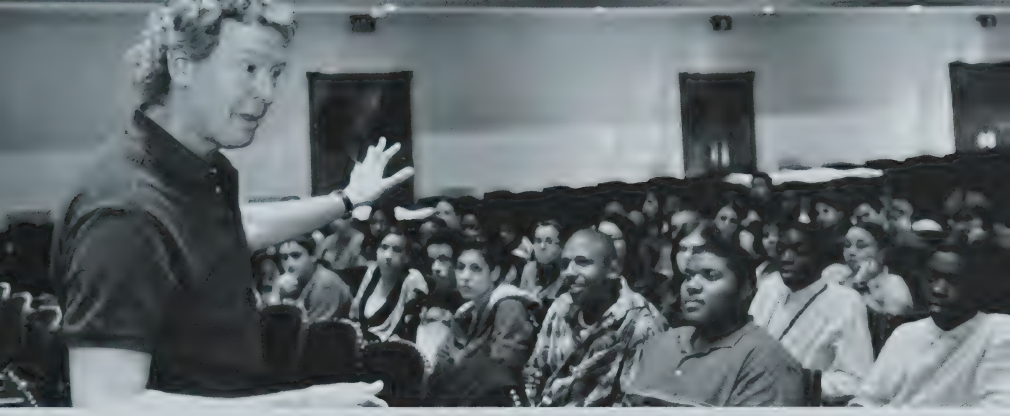

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The Handel and Haydn Society's innovative Educational Outreach Program provides music education to children in communities throughout eastern Massachusetts with several components:

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For more information, please contact Director of Education Robin Baker at 617 262 1815, ext. 126, or rbaker@handelandhaydn.org.

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WILLIAMS HALL, NEW ENGLAND CONSERVATORY
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June 19 starting at 9.30am
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2010 Brandeis Season

Slosberg Auditorium, Brandeis University

Thursday, June 17, 8 pm

J.S. Bach: The Three Partitas for Solo Violin

Daniel Stepner, Baroque Violin

Concertmaster, Handel and Haydn Society Orchestra

Thursday, June 24, 8 pm

All Mozart Program

featuring Stephen Hammer, Oboe and

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Principals of the Handel and Haydn Society Orchestra

Workshops for violinists, clarinetists and oboists to be given parallel to the concerts.

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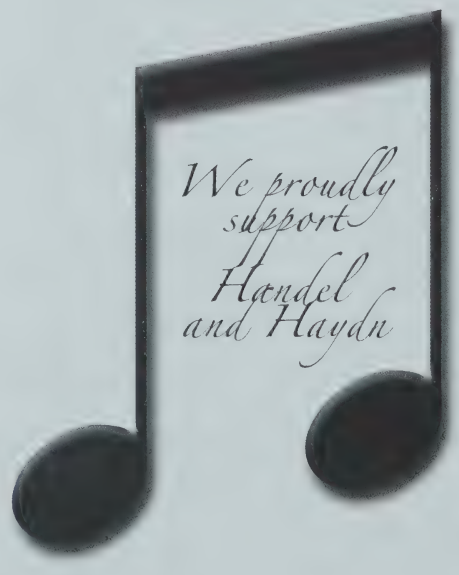
You may also visit the Aston Magna web site: www.astonmagna.org



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Harry will answer your questions in an upcoming program book and on our web site.

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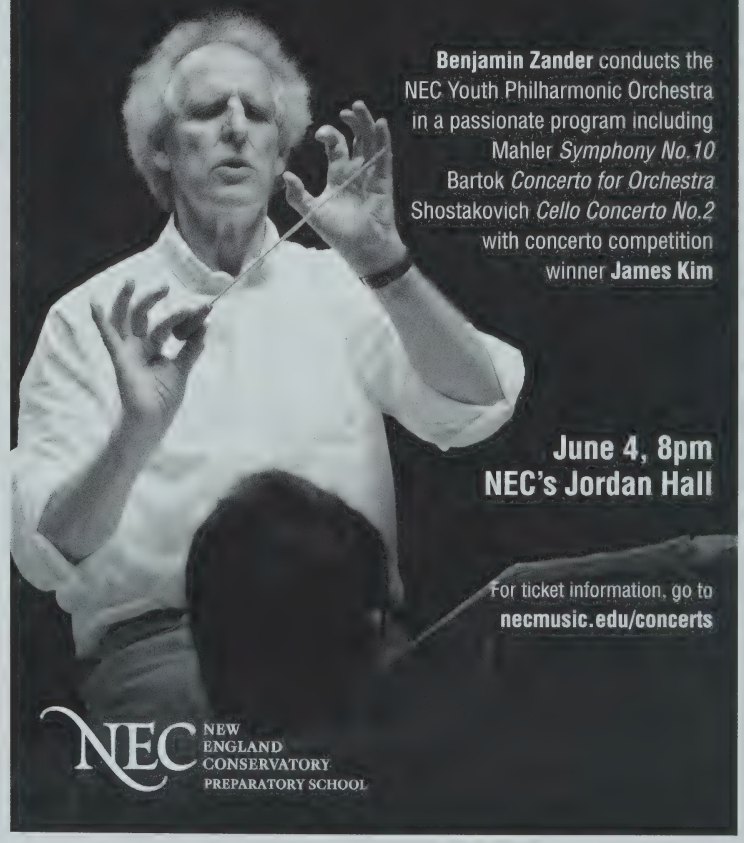

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Assisted listening devices are available. Please see the head usher for details.

Late seating: Those arriving late or returning to their seats will be seated only during a convenient pause in the program.

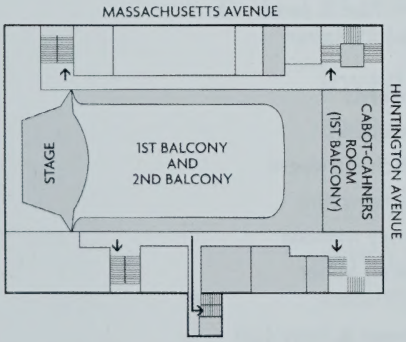
Lost and found: Located at the security desk at the stage door on St. Stephen's Street.

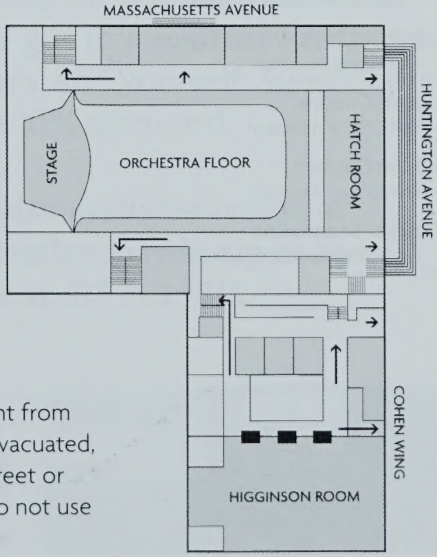
Lounge and Bar Service: There are two lounges in Symphony Hall: The Hatch Room on the orchestra level, and the Cabot-Cahners Room on the first balcony. Each serves drinks starting one hour before each performance and during intermission.

Coatrooms are located on the orchestra and first balcony levels, audience-left, and in the Cohen Wing.

Ladies' rooms are located in both main corridors on the orchestra level, as well as at both ends of the first balcony, audience-left, and in the Cohen Wing.

Men's rooms are located on the orchestra level, audience-right, near the elevator, on the first balcony, also audience-right, and in the Cohen Wing.





In case of emergency
Patrons will be notified by an announcement from the stage. Should the building need to be evacuated, please follow any lighted exit sign to the street or follow alternate instructions as directed. Do not use elevators. Walk, do not run.

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